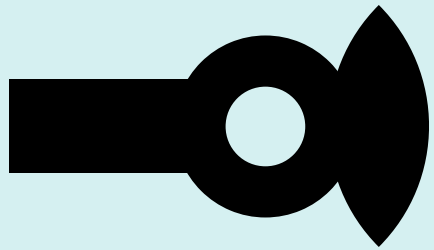


A N D R E A F E S T A

NOT TOO
CLOSE



Mary DeVincentis

Lisa Ivory

Ralf Kokke

Elias Njima

Şolá Olúlòde

Zhang Shangfeng

Valdrin Thaqi

curated by

Zhimin Zhang

NOT

TOO

FAR



SOLA OLULODE

SOLA OLULODE (B. 1996)

Lives and works in South London.

Sola Olulode is a British-Nigerian artist celebrated for her radiant, textural paintings that centre Black Womxn and Non-Binary Folx, exploring queer intimacies through batik, natural dyeing, pastel, oil bar, and impasto. Her work imagines utopian spaces of tenderness, joy, and belonging, bringing visibility to Black Queer lived experience.

Recent solo exhibitions include Islands of the Blessed at Berntson Bhattacharjee, London (2024), Burning, Like the star that showed us our love at Ed Cross Fine Art, London (2023), and Could You Be Love at Sapar Contemporary, New York (2022). Other key solo presentations include Carl Freedman Gallery, Margate, VO Curations, London, and von Goetz, London.

Olulode's work has also featured in major group exhibitions such as Digital Art School at Hauser & Wirth, London (2024), In Praise of Black Errantry at Unit, Venice (2024), Like Paradise curated by Ekow Eshun at Claridge's ArtSpace, London (2023), Dreaming of Home at the Leslie-Lohman Museum, New York (2023), Run With The Wolves at Lawrie Shabibi, Dubai (2021), and An Infinity of Traces at Lisson Gallery, London (2021). She has also exhibited with Carl Freedman Gallery, Margate, Badr El Jundi Gallery, Marbella, Pacers Gallery, Lagos, WOAW Gallery, Hong Kong, and in landmark projects at Christie's Education, London.

Her work is included in major public collections such as **Columbia University, New York**, and the **Smithsonian Institute, Washington, D.C.**

Olulode has received notable recognition, including the Lewisham Arthouse Graduate Studio Bursary (2018) and selection as a finalist for the Evening Standard Art Prize (2018).

Sola Olulode's dreamy queer visions explore embodiments of British Black Womxn and Non-Binary Folx. Working with various mediums of natural dyeing, batik, wax, ink, pastel, oil bar, and impasto she develops textural canvases that explore the fluidities of identities. Drawing inspiration from lived experience, friends, and cultural reference points to centre Black Queer Womxn, Olulode emphasizes the integral need of representation and celebration of queer intimacies. Her utopian scenes celebrate relationships that transcend crude notions of queer sexuality, her figures exemplify the warm embrace of queer love, a temporal space to bathe in memories of intimacies abundant with scenes of profoundly deep tender connections. Envisaging a world reflective of the celebration of her own identities Olulode brings to life representation and visibility of Black Queer lived experiences. Her figures represent multifaceted complex individuals and the energy they hold in their bodies relishing in a boundless temporality of self-validation and joy.

Le visioni oniriche e queer di Sola Olulode esplorano le incarnazioni di Womxn e Non-Binary Folx Black britannici. Lavorando con vari mezzi come tinture naturali, batik, cera, inchiostro, pastello, olio in barra e impasto, sviluppa tele testurizzate che esplorano le fluidità delle identità. Traendo ispirazione dall'esperienza vissuta, dagli amici e dai punti di riferimento culturali per mettere al centro le donne queer nere, Olulode sottolinea la necessità fondamentale di rappresentazione e celebrazione delle intimità queer. Le sue scene utopiche celebrano relazioni che trascendono le nozioni grezze di sessualità queer, le sue figure esemplificano il caloroso abbraccio dell'amore queer, uno spazio temporale per immergersi nei ricordi di intimità abbondanti di scene di connessioni profondamente tenere. Immaginando un mondo che rifletta la celebrazione delle sue stesse identità, Olulode dà vita alla rappresentazione e visibilità delle esperienze vissute dai Black Queer. Le sue figure rappresentano individui complessi e sfaccettati e l'energia che racchiudono nei loro corpi, godendosi una temporalità senza confini di autovalidazione e gioia.

SOLA OLULODE

The Feels, 2019

Ink, acrylic, pastel, and wax on canvas

59 4/5 × 48 in

152 × 122 cm

9000 EUR + VAT (if applicable)



SOLA OLULODE

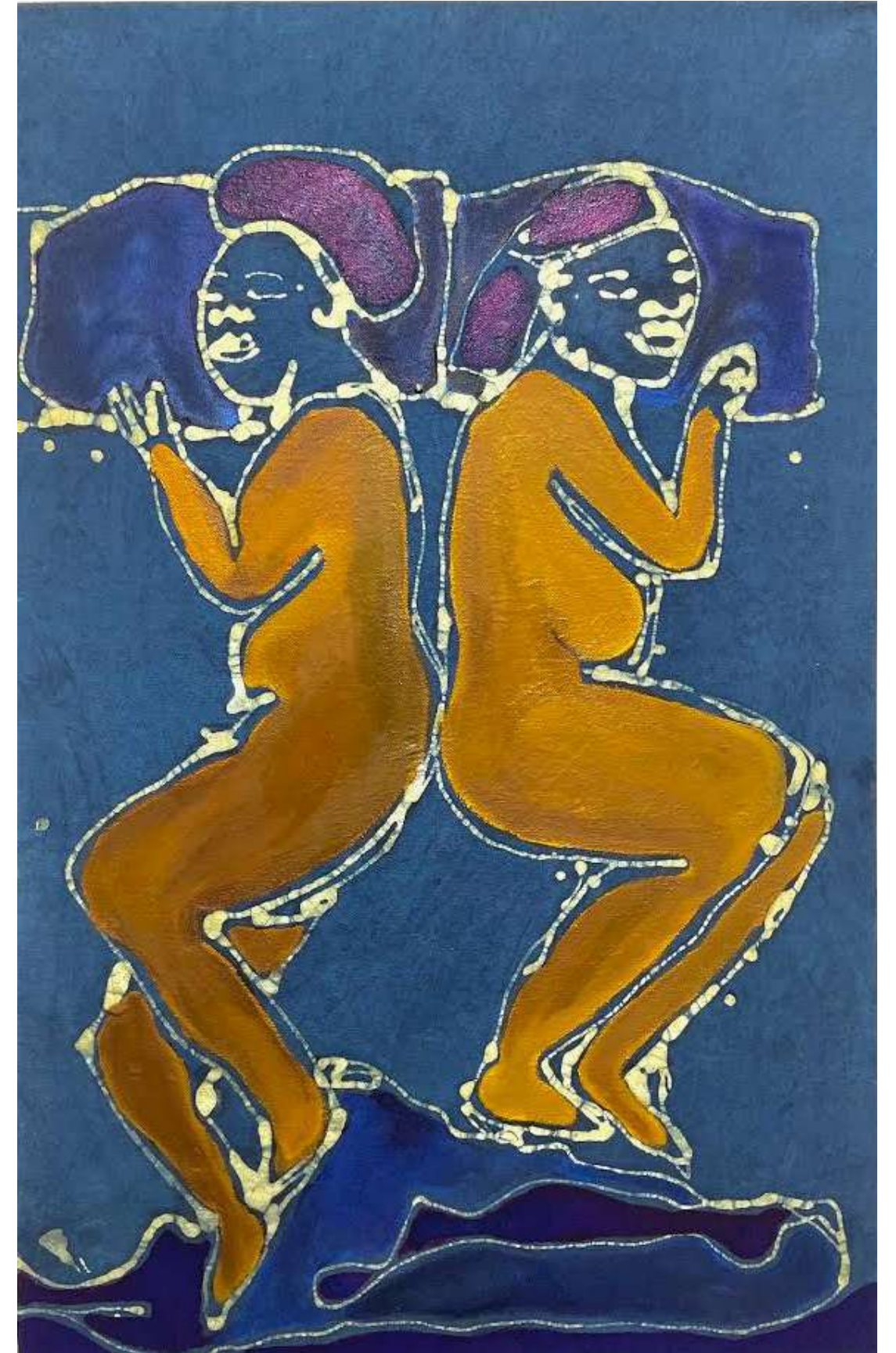
Back To Back, 2021

Indigo, wax, oil, ink, and oil pastel on canvas

17 9/10 × 28 in

71 × 45.5 cm

3000 EUR + VAT (if applicable)



MARY DEVINCENTIS

MARY DEVINCENTIS

Lives and works in Brooklyn, NY

Mary DeVincentis is a Brooklyn-based painter whose deeply personal iconography investigates the universal dilemmas and mysteries of human existence. Drawing on Western modernism and post-modernism, alongside Buddhist philosophy, psychotherapy, and decades of study in South Asian and Tibetan art, DeVincentis creates a singular visual language that explores both the luminosity and shadow of human experience.

Her recent exhibitions include Circle Game at Andrea Festa Fine Art, Rome (2024) and Wild Awake at Freight + Volume, New York (2023). Past solo exhibitions in New York include Walking with Ghosts at Tappeto Volante Projects (2022)—reviewed in Artforum—as well as presentations with M. David & Co. and David & Schweitzer Contemporary.

DeVincentis has exhibited nationally and internationally at institutions such as the Brooklyn Museum, White Columns, the New York Public Library, and the International Print Center New York. Her work is represented in numerous public and private collections worldwide.

She holds a BFA from the Maryland Institute College of Art and a Postgraduate Diploma in Advanced Printmaking from St. Martin's College of Art, London.

My work draws inspiration from the stories we humans tell about ourselves, others, and our world. Whether myth or memory, imagined or experienced, personal or societal, these stories connect us to our core concerns, deepest aspirations, and fears. I value the challenge of distilling fundamental elements of a narrative into work that I hope both communicates and transforms, offering something fresh and resonant to the viewer. While the backstory of each painting is important to me, I want viewers to feel free to approach the work from their own perspective, shaped by their history and sensibility. For me, narrative serves as a structural tool, suggesting imagery, emotional tone, and a formal approach for each piece. Striving for a dynamic relationship between form and content, I aim to tap into my most authentic self to create work that evokes recognition in the viewer. I believe that the personal, deeply and honestly explored, expresses the universal. I also value glimpses of the artist’s physicality—their unique fingerprint as seen in brushstrokes and marks. To me, paint is kin to skin, viscera, blood, minerals, plants, and stardust.

MARY DEVINCENTIS

Il mio lavoro trae ispirazione dalle storie che noi esseri umani raccontiamo su noi stessi, sugli altri e sul nostro mondo. Che si tratti di mito o memoria, immaginato o vissuto, personale o sociale, queste storie ci collegano alle nostre preoccupazioni fondamentali, aspirazioni più profonde e paure. Valuto la sfida di distillare gli elementi fondamentali di una narrativa in opere che spero comunichino e trasformino, offrendo qualcosa di fresco e risonante allo spettatore. Sebbene la storia di ogni dipinto sia importante per me, desidero che gli spettatori si sentano liberi di avvicinarsi all'opera dalla loro prospettiva, plasmata dalla loro storia e sensibilità. Per me, la narrativa serve come strumento strutturale, suggerendo immagini, tono emotivo e approccio formale per ogni pezzo. Cercando una relazione dinamica tra forma e contenuto, miro a entrare in contatto con il mio io più autentico per creare opere che evocano riconoscimento nello spettatore. Credo che il personale, profondamente e onestamente esplorato, esprima l'universale. Valuto anche scorci della fisicità dell'artista—la loro impronta unica visibile nelle pennellate e nei segni. Per me, la pittura è affine alla pelle, alle viscere, al sangue, ai minerali, alle piante e alla polvere di stelle.

MARY DEVINCENTIS

MARY DEVINCENTIS

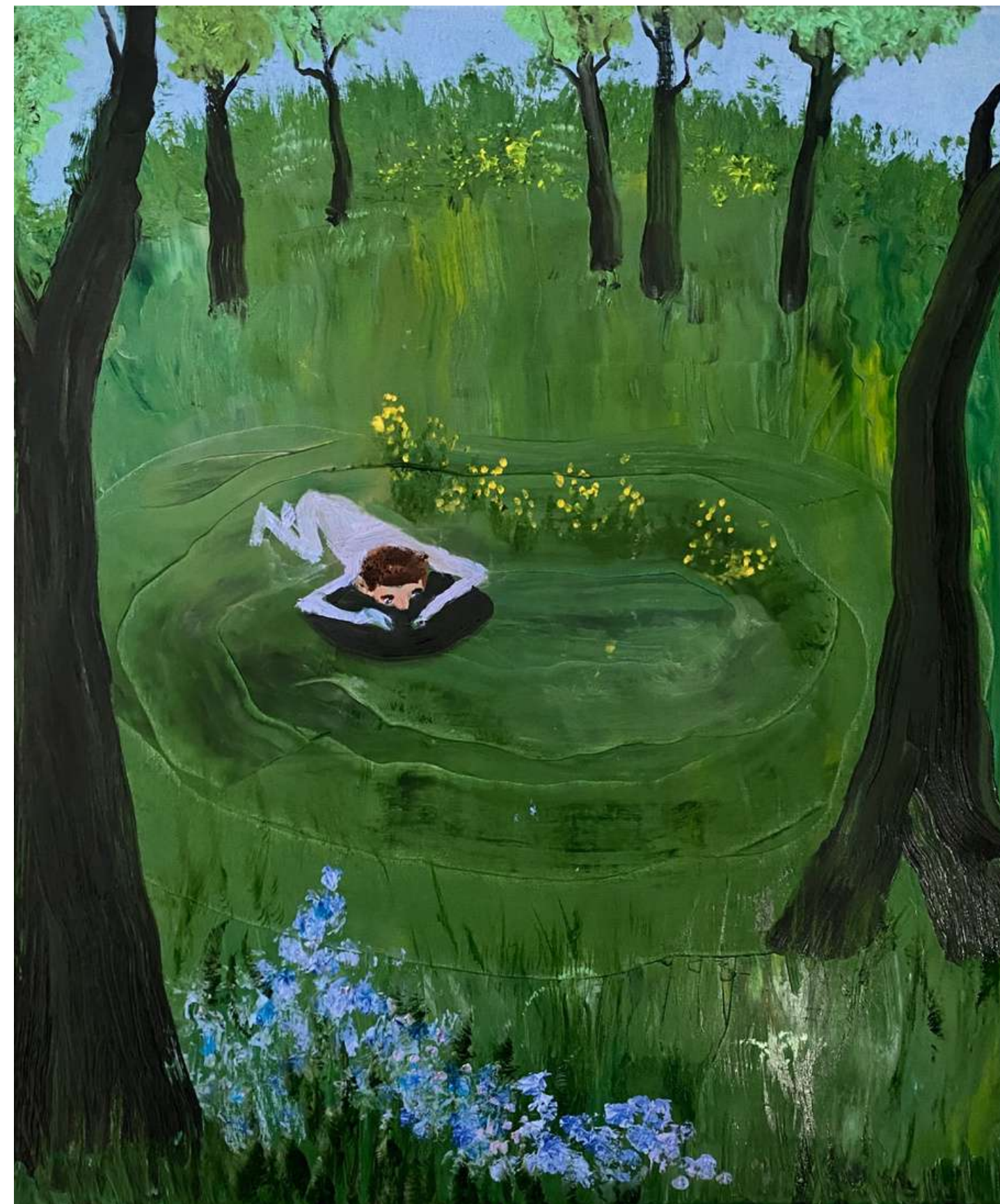
Circle Game, 2023

Oil on canvas

24 × 20 in

61 x 51 cm

3000 EUR + VAT (if applicable)



MARY DEVINCENTIS
Morning is Broken, 2023
Flashe on panel
12 × 16 in
30.5 x 40.6 cm



2500 EUR + VAT (if applicable)

ELIAS NJIMA

ELIAS NJIMA (B. 1994)

Lives and works in Geneva

Elias Njima studied at the Gerrit Rietveld Academie, Amsterdam, with an exchange at the Hochschule für Grafik und Buchkunst, Leipzig. His practice has been presented internationally in solo exhibitions at leading galleries such as Gallery Vacancy, Shanghai (2025), Cabinet & Studiolo, Milan (2024), Galerie C, Neuchâtel (2024), and Galleri Kant, Copenhagen (2023).

Group exhibitions include the Swiss Art Awards, Basel Messe (2024), Best of Graduates at Galerie Ron Mandos, Amsterdam (2018), and projects at Hexagon Gallery, Hong Kong (2024) and Supersimetrica, Madrid (2018).

Recognized with a Kiefer Hablitzel | Göhner Art Prize nomination (2024) and a Buning Brongers Prize nomination (2018), Njima has also undertaken residencies including the Atelier Genevois de gravure contemporaine, Geneva (2024).

His work is held in public collections such as **the Cabinet cantonal des estampes, Musée Jenisch, Vevey**, and **the Fonds d'Art Contemporain de la commune de Plan-les-Ouates**.

I paint what is directly before me—unremarkable, everyday moments that drift past like background noise. In reaction to the endless flood of images, I search for certainties, trusting that by reinterpreting what I see (so much that I don't see it anymore) something interesting will emerge. My work is a practice of seeing, where recognition transforms the ordinary into something worth keeping.

ELIAS NJIMA

Dipingo ciò che è direttamente davanti a me—momenti quotidiani e insignificanti che scorrono via come rumore di fondo. In reazione al flusso infinito di immagini, cerco certezze, confidando che reinterpretando ciò che vedo (tanto da non vederlo più) emergerà qualcosa di interessante. Il mio lavoro è una pratica del vedere, dove il riconoscimento trasforma l'ordinario in qualcosa che vale la pena conservare.

ELIAS NJIMA

ELIAS NJIMA

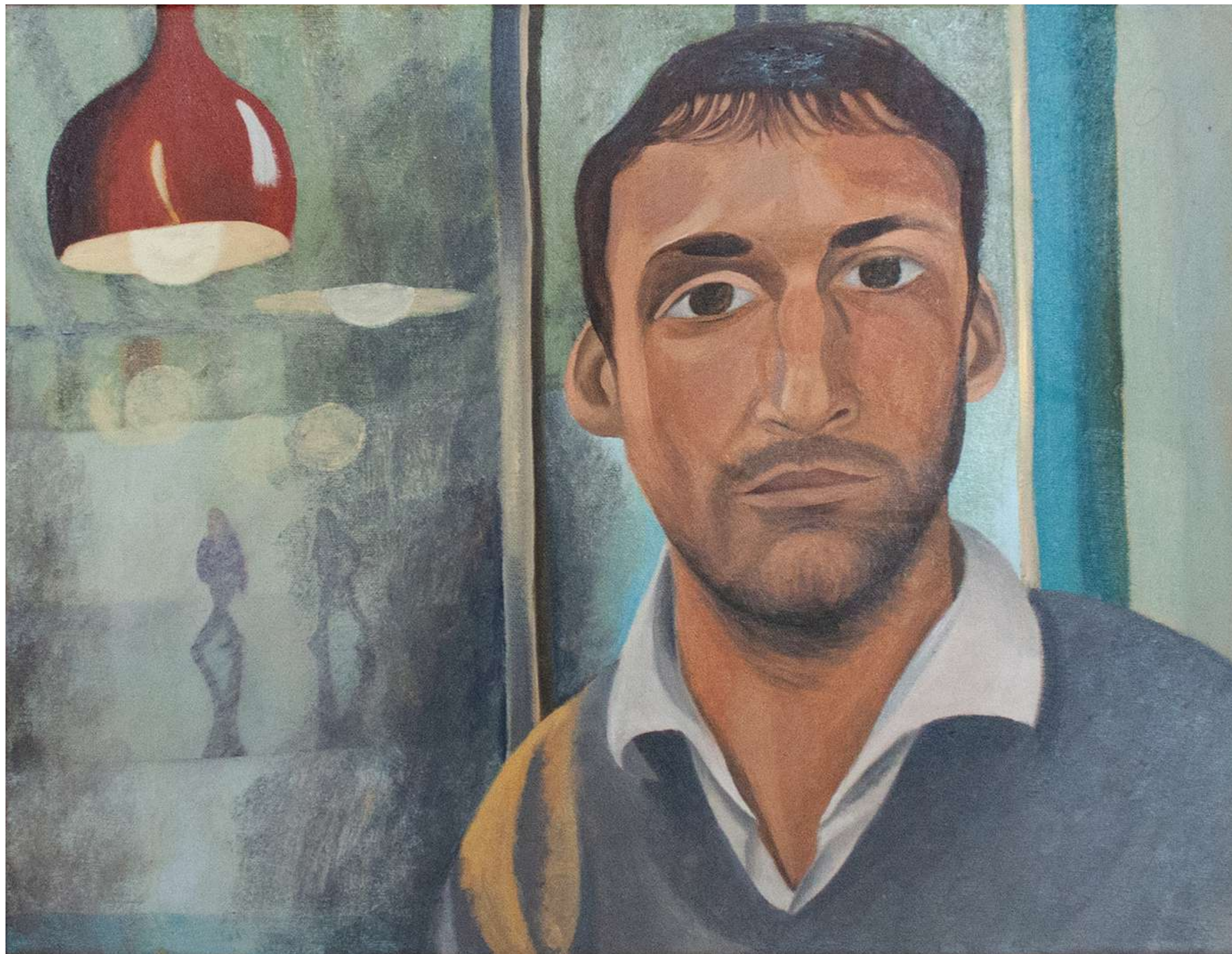
Eliott a Plainpalais, 2025

Oil on Canvas

15 1/5 × 19 1/10 in

38.5 × 48.5 cm

2000 EUR + VAT (if applicable)



ELIAS NJIMA
Buble, 2025
Oil on Canvas
15 1/5 × 19 1/10 in
38.5 × 48.5 cm

2000 EUR + VAT (if applicable)



LISA IVORY

LISA IVORY (B. 1966)

Lives and works in London

Lisa Ivory is a London-based painter whose work has been exhibited internationally with leading contemporary art galleries. Recent solo presentations include Eyes of the Landscape at Nino Mier Gallery, Brussels (2024), Human Flow at Charlie Smith London (2024), and The Boss of Parties at Pamela Salisbury Gallery, New York (2024).

Her work has been featured in major international fairs and institutions, including The Armory Show (Nino Mier Gallery, New York, 2024), Art Genève (Fabian Lang Gallery, 2025), FOG San Francisco (Nino Mier Gallery, 2025), and in landmark group exhibitions such as Beyond The Gaze at the Saatchi Gallery, London (2023) and The British Connection at the Pori Art Museum, Finland (2015).

Ivory's paintings are held in public collections, including **the University of the Arts, London**, and **St George's Medical School Library, London**, alongside numerous private collections internationally.

Lisa Ivory's landscapes often feature a Wildman, who sometimes interacts with a female human figure. There is a kind of Rake's Progress, with a skeletal Death figure interrupting the dialogue between these characters. The Beast attempts sympathetic magic by drawing images into the landscape.

These exchanges happen in a shadowland—a liminal space of a half-forgotten place that exists as rural, urban, and wasteland, filled with anomalies, chimeras, and specters. Ivory's landscapes have an archaic tone, and her archetypal subjects create a paradoxical dialogue, including the feral and tamed; the worshipped and abandoned; the empowered and the subjugated.

I paesaggi di Lisa Ivory spesso presentano un Uomo Selvaggio, che a volte interagisce con una figura femminile umana. C'è una sorta di "Progressione del Libertino", con una figura scheletrica della Morte che interrompe il dialogo tra questi personaggi. La Bestia tenta una magia simpatica disegnando immagini nel paesaggio.

Questi scambi avvengono in una terra d'ombra, uno spazio liminale di un luogo semi-dimenticato che esiste come rurale, urbano e terra desolata, pieno di anomalie, chimere e spettri. I paesaggi di Ivory hanno un tono arcaico, e i suoi soggetti archetipici creano un dialogo paradossale, comprendendo il selvaggio e il domato; l'adorato e l'abbandonato; il potenziato e il soggiogato.

LISA IVORY

A Stop On The Way, 2025

Oil on Panel

7 1/10 × 5 1/10 in

18 × 13 cm

1500 EUR + VAT (if applicable)



LISA IVORY

Bucolic, 2025

Oil on Panel

7 1/10 × 5 1/10 in

18 × 13 cm

1500 EUR + VAT (if applicable)



There is a journey. The travelers are a human figure, a beast, and the specter of a skeletal Death character. They move through a liminal, mythic landscape. Sometimes the death figure observes the others from a distance, present but not involved. At other times, he is tormented, humiliated, or dispatched: the living haunt the dead. The roles shift between the oppressed and the conqueror. The paintings draw on the tradition of landscape art, referencing the frescoes in Roman villas, the lush scenes of Millet and Corot, and the small views of ruins by Gaudí. The stop-motion creatures of Ray Harryhausen inhabit all. The landscapes evoke a ruined Garden of Eden, existing simultaneously as rural, urban, and wasteland—a twisted version of Claude or Tiepolo's leafy idylls. The archetypal subjects reveal a paradoxical discourse, including the feral and the tamed, the worshipped and the forsaken, the empowered and the oppressed.

C'è un viaggio. I viaggiatori sono una figura umana, una bestia e lo spettro di un personaggio della Morte scheletrico. Si muovono attraverso un paesaggio liminale e mitico. A volte la figura della morte osserva gli altri da lontano, presente ma non coinvolta. Altre volte, è tormentato, umiliato o eliminato: i vivi perseguitano i morti. I ruoli si alternano tra l'oppresso e il conquistatore. I dipinti si ispirano alla tradizione dell'arte paesaggistica, facendo riferimento agli affreschi delle ville romane, alle scene rigogliose di Millet e Corot, e alle piccole vedute di rovine di Gaudí. Le creature in stop-motion di Ray Harryhausen abitano tutto. I paesaggi evocano un Giardino dell'Eden in rovina, esistendo simultaneamente come rurale, urbano e desolato—una versione distorta degli idilli fogliosi di Claude o Tiepolo. I soggetti archetipici rivelano un discorso paradossale, che include il selvaggio e il domato, il venerato e l'abbandonato, il potente e l'oppresso.

ZHANG SHANGFENG

ZHANG SHANGFENG (B. 1998)

Lives and works in Xi'an, China

Zhang Shangfeng creates figurative paintings where male-presenting figures function as universal “characters,” exploring body language, gesture, and posture to convey psychological and mythic narratives. His work evolves organically through layered accumulation, producing a complex visual experience inspired by traces of the past and old black-and-white cinema.

Shangfeng received his BFA (2020) and MFA (2023) from the Xi'an Academy of Fine Arts, including an exchange at the University of the Arts, Belgrade.

Upcoming and recent solo exhibitions include The Discourse of Neo-Mythmaking at BONIAN SPACE, Beijing (2025), with future presentations planned in Los Angeles (2025). Group exhibitions include Not Too Far, Not Too Close at Andrea Festa Fine Art (2025), Birth of the Between at LATITUDE Gallery, New York (2025), Figurative Impressions: In Plain Sight at Hurst Contemporary (2025), and The Group Show Part 02 at The Untitled Void, Seoul (2024).

Shangfeng has participated in major art fairs, including Hurst Contemporary at Foundations 2025, BONIAN SPACE at Art Central Hong Kong (2025), and BONIAN SPACE at ART021 Shanghai (2024). His exhibitions have spanned Beijing, Shanghai, Hangzhou, and London, emphasizing the evolution of his “characters” through layered visual storytelling.

The darkest moment of the adventurer, the trance, the impassivity before making a choice. Many of the figures I draw are masculine, human symbols of the adventurer, he is the predecessor of the myth, but in fact he is the closest to the myth itself, but at the same time a loner, with a powerful body to cover the trance moments before the victory or defeat, a moment when he is nothing is not a human being, is not a god and is not an animal. I like the spirit of adventure, but I don't advocate it. The other side of my obsession with adventure is the loneliness that accompanies it, a kind of indifference before action.

Il momento più buio dell'avventuriero, la trance, l'impassibilità prima di fare una scelta. Molte delle figure che disegno sono maschili, simboli umani dell'avventuriero; egli è il predecessore del mito, ma in realtà è il più vicino al mito stesso, pur essendo al contempo un solitario, con un corpo possente per coprire i momenti di trance prima della vittoria o della sconfitta, un momento in cui egli non è nulla, non è un essere umano, non è un dio e non è un animale. Mi piace lo spirito d'avventura, ma non lo promuovo; l'altro lato della mia ossessione per l'avventura è la solitudine che l'accompagna, un tipo di indifferenza prima dell'azione.

ZHANG SHANGFENG

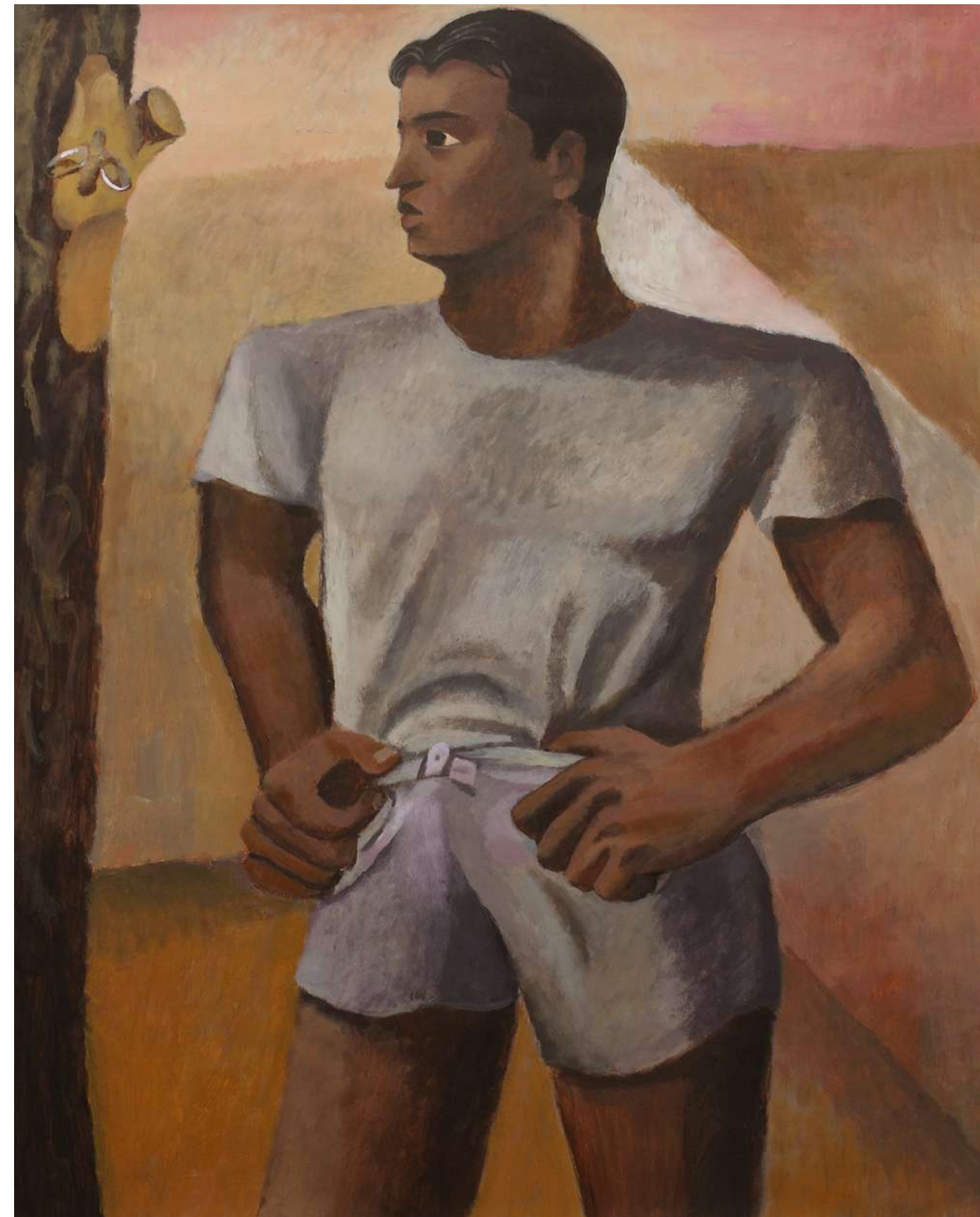
Summer, 2025

Acrylic and Oil on Canvas

19 7/10 x 15 7/10 in

50 x 40 cm

1650 EUR + VAT (if applicable)



This painting depicts a moment in a boy's growth. The soft tones of the painting intertwine with an inherent sense of uncertainty, where the background could be a road or a wall, with no clear distinction between the two.

The subject in the painting is easily reminiscent of an adult male, tall in stature, yet wearing summer clothes that are clearly too small for him. This mismatched attire creates a strange contrast. However, the pose with his hands on his hips evokes a sense of a child mimicking an adult, encouraging himself. This conflict and subtlety coexist, mirroring my own mindset when I reflect on the past three years—I'm still working in the same studio, yet everything has changed. The same summer, yet the boy who once searched for cicadas under the walnut tree has become a memory, and the people I once caught cicadas with are now far out of reach, much like the seasons—one day, you simply realize that summer has passed.

The man gazes directly at the cicada on the tree, as if contemplating the fragility and passing of a particular stage in life. What I wish to express is not merely nostalgia, but an existential reflection on growth, the passage of time, and the irreversibility of certain moments in life.

In Chinese culture, the story behind "catching cicadas" is tied to their symbolism of rebirth and resurrection, stemming from their unique life cycle of shedding an old skin and emerging anew. It has long been a popular summer pastime for children, and cicadas have been celebrated in classical Chinese texts such as Shiji (Records of the Grand Historian) for "floating above worldly dust.

Questo dipinto rappresenta un momento nella crescita di un ragazzo. I toni morbidi del dipinto si intrecciano con un senso intrinseco di incertezza, dove lo sfondo potrebbe essere una strada o un muro, senza una chiara distinzione tra i due.

Il soggetto del dipinto ricorda facilmente un uomo adulto, alto di statura, ma indossa abiti estivi che sono chiaramente troppo piccoli per lui. Questa tenuta disallineata crea uno strano contrasto. Tuttavia, la posa con le mani sui fianchi evoca la sensazione di un bambino che imita un adulto, incoraggiando se stesso. Questo conflitto e questa sottigliezza coesistono, rispecchiando il mio stato d'animo quando rifletto sugli ultimi tre anni. Sto ancora lavorando nello stesso studio, eppure tutto è cambiato. La stessa estate, ma il ragazzo che una volta cercava cicale sotto il noce è diventato un ricordo, e le persone con cui una volta catturavo cicale sono ora lontane, proprio come le stagioni—un giorno ti accorgi semplicemente che l'estate è passata.

L'uomo fissa direttamente la cicala sull'albero, come se contemplatesse la fragilità e il passaggio di una fase particolare della vita. Quello che desidero esprimere non è semplicemente nostalgia, ma una riflessione esistenziale sulla crescita, il passare del tempo e l'irreversibilità di certi momenti della vita.

Nella cultura cinese, la storia dietro al “catturare cicale” è legata al loro simbolismo di rinascita e resurrezione, derivante dal loro ciclo vitale unico di abbandonare una vecchia pelle e riemergere rinnovati. È da tempo un passatempo estivo popolare per i bambini, e le cicale sono celebrate nei testi classici cinesi come lo Shiji (Memorie di uno storico) per “fluttuare sopra la polvere terrena.

ZHANG SHANGFENG

***All My Life I've Wanted to Believe in Something*, 2024**

Acrylic on linen with wood panel

23 3/5 x 15 7/10 in

60 x 40cm

1860 EUR + VAT (if applicable)



When confronted with certain environments, you may be powerless to change them, yet you must still endure and respond. This object, resembling a gavel, transforms the act of facing the outside world into something more tangible and gentle. It doesn't suggest that I resist with my bare hands in direct struggle; rather, it points to the possibility of an intermediary—a medium through which a different kind of outcome can emerge.

Quando ti trovi di fronte a certi ambienti, potresti essere impotente nel cambiarli, eppure devi comunque sopportare e rispondere. Questo oggetto, simile a un martelletto, trasforma l'atto di affrontare il mondo esterno in qualcosa di più tangibile e delicato. Non suggerisce di resistere con le mie mani nude in una lotta diretta; piuttosto, indica la possibilità di un intermediario—un mezzo attraverso il quale può emergere un diverso tipo di risultato.

VALDRIN THAQI

VALDRIN THAQI (B. 1994)

Lives and works in Prishtina, Kosovo

Valdrin Thaqi is a multidisciplinary visual artist whose practice, centered primarily on painting, reflects philosophical inquiries into the human condition. His works deliberately resist straightforward interpretation, weaving complex and sometimes conflicting meanings to create layered, thought-provoking experiences for the viewer.

Thaqi received his degree from the Department of Arts, University of Pristina (2019). His solo exhibitions include *The House Above the Hill* at the Kosovo National Gallery of Arts, Prishtina, *Short Poems and Other Tales* at Hajde Foundation / Grand Hotel, Prishtina, *I Think I See It Now* at Bazament Art Space, Tirana, *You Do Realize, There Is a Place Where the Sidewalk Ends* at East Contemporary Gallery, Milan, and *It's Been a While Since I Saw a Cloud in the Sky* at Motrat Gallery, Prishtine.

Thaqi has participated in residencies and programs such as GlogauAir Residency, Berlin (2020), and has been recognized with multiple prizes and nominations, including the Young Artists Award, the Muslim Mulliqi Award, and the Stacion Centre for Contemporary Art nomination at the Kosovo National Gallery of Arts.

His work has been presented in notable group exhibitions and projects such as *Silent Threads / Resounding Kosova* at Continua Gallery, Paris, *Visibility Horizon* at Galeria 17, Pristina, Cremona Artweek, Italy, and Manifesta 14. His works are included in the Kosovo Art Collection.

Thaqi's paintings invite viewers into a realm of multiple interpretations, challenging preconceived notions and fostering dialogue between artwork and audience

Valdrin Thaqi is known for his multidisciplinary artistic practice, with a particular focus on painting. His work is a reflection of profound philosophical inquiries into the human experience. He deliberately undermines a straightforward, unambiguous reading in his work, weaving conflicting meanings in them.

These images, universal in their essence, invite viewers into a realm of multiple interpretations, challenging preconceived notions and stimulating dialogue between the artwork and its audience.

Il lavoro di Valdrin Thaqi esplora le complessità dell'esperienza umana, mescolando pittura e installazione per evocare vuoto, malinconia e introspezione. I suoi motivi ricorrenti, come cani e cavalli, attingono a ricordi personali e osservazioni culturali, riflettendo temi di amore, perdita e relazioni umane. Le pitture di Thaqi bilanciano intenzione e spontaneità, utilizzando colore, spazio negativo e narrazioni stratificate per creare dialoghi aperti con lo spettatore. Radicato nella realtà ma infuso di sottili elementi di finzione, il suo lavoro sfuma la linea tra il reale e l'immaginario, invitando alla contemplazione sull'identità, l'emozione e la condizione umana.

VALDRIN THAQI

Medusa, 2025

Oil on Canvas

37 4/5 × 25 1/5 in

96 × 64 cm

3500 EUR + VAT (if applicable)



VALDRIN THAQI

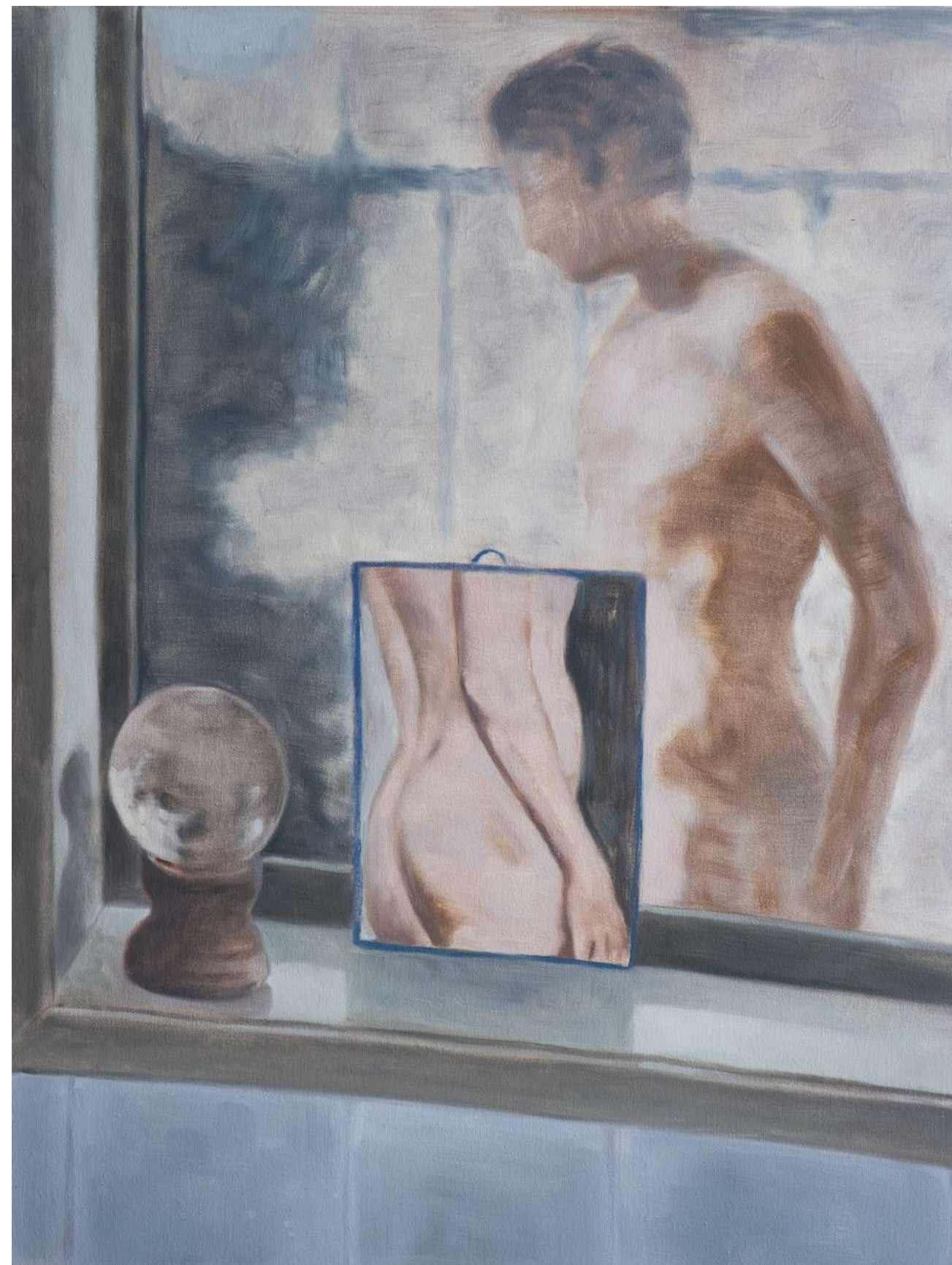
***Cars Hiss by my Window*, 2023**

Oil on Canvas

31 1/2 × 17 7/10 in

80 × 45 cm

3000 EUR + VAT (if applicable)



RALF KOKKE

RALF KOKKE (B. 1989)

Lives and works in Dordrecht, the Netherlands.

Kokke draws on the traditions of Western art—classical composition, craft, and narrative—while refracting them through a distinctly contemporary lens. His paintings populate imagined worlds with hybrid, anthropomorphic figures and familiar archetypes, oscillating between playfulness and a subtle undercurrent of melancholy. Engaging with the enduring motifs of Western art history, Kokke reinterprets and recombines these references to examine how inherited visual languages persist and transform within today’s cultural landscape.

Kokke studied at the Royal Academy of Fine Arts in Antwerp (2011–2014) and is deeply invested in the material dimension of his practice. He produces his own pigments, incorporates raw materials and fillers, and continually studies historic painting techniques. This attention to process imbues his works with a tactile, almost sculptural quality, evoking the physical immediacy of ancient wall paintings while anchoring them firmly in the present.

He has been the recipient of numerous awards, grants, and residencies, including support from the Mondriaan Fund (Young Talent Grant), project funding from the Dordrechts Museum and Gemeente Dordrecht, as well as the Pictura Prize and the Kunstschouw Award. His works are held in public and private collections such as the Dordrecht Museum, the Van Gogh Huis (Zundert), and the Vietnam Art Collection.

Kokke has exhibited widely in Europe and internationally. Recent solo exhibitions include Blue Blossom Lions (Kristin Hjellegjerde Gallery, Berlin, 2025), Forest Friends (Hans Alf Gallery, Copenhagen, 2024), and Hooked by Neverland (Kristin Hjellegjerde Gallery, London, 2023). His work has also been presented in group exhibitions such as Wild Roars in Calm Corners (Nino Mier Gallery, Los Angeles), Angel Tales (Kristin Hjellegjerde Gallery, West Palm Beach), and Level Unlocked (Andrea Festa Fine Art, Rome).

Ralf Kokke's paintings blend personal memory with universal narratives, using layered textures and handmade pigments to evoke timeless, intimate stories. Inspired by childhood dreams, naïve and folk art, and early Renaissance masters, his work explores human experience, storytelling, and the tactile nature of paint. Kokke's practice balances meticulous technique with intuitive exploration, creating compositions that invite reflection and emotional engagement.

I dipinti di Ralf Kokke fondono memoria personale e narrazioni universali, utilizzando texture stratificate e pigmenti fatti a mano per evocare storie intime e senza tempo. Ispirato dai sogni d'infanzia, dall'arte naïf e folk, e dai maestri del primo Rinascimento, il suo lavoro esplora l'esperienza umana, la narrazione e la natura tattile della pittura. La pratica di Kokke bilancia tecnica meticolosa ed esplorazione intuitiva, creando composizioni che invitano alla riflessione e al coinvolgimento emotivo.

RALF KOKKE

Tiger Watch, 2024

Chalk Paint On Canvas

15 7/10 × 11 4/5 in

40 × 30 cm

2300 EUR + VAT (if applicable)



RALF KOKKE

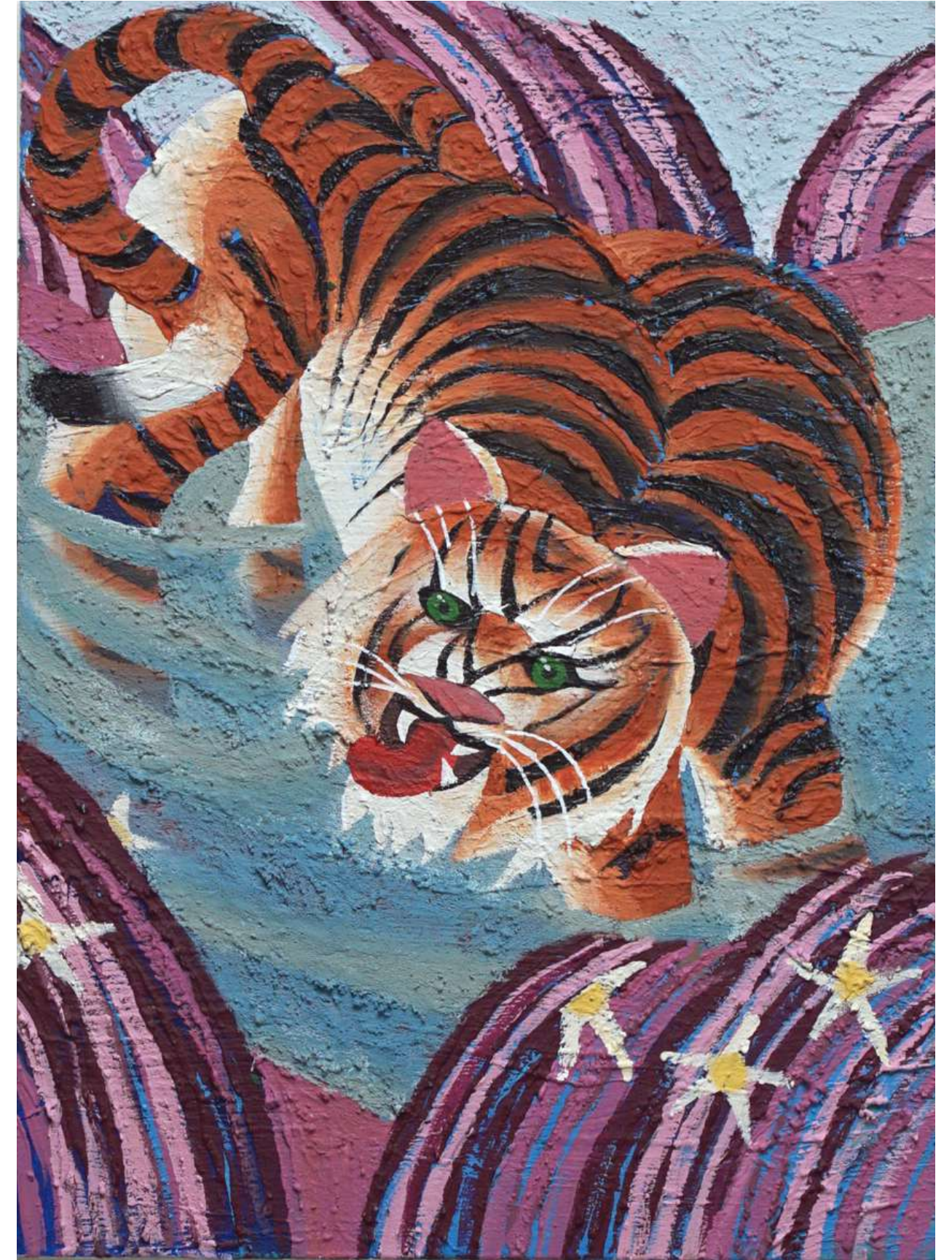
Splashy Tiger, 2024

Chalk Paint On Canvas

27 3/5 × 19 7/10 in

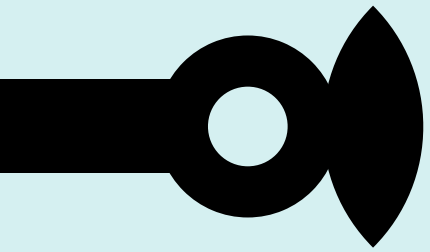
70 x 50 cm

4000 EUR + VAT (if applicable)



A N D R E A F E S T A

NOT TOO
CLOSE



Mary DeVincentis

Lisa Ivory

Ralf Kokke

Elias Njima

Şolá Olúlòde

Zhang Shangfeng

Valdrin Thaqi

curated by

Zhimin Zhang



NOT



TOO



FAR